

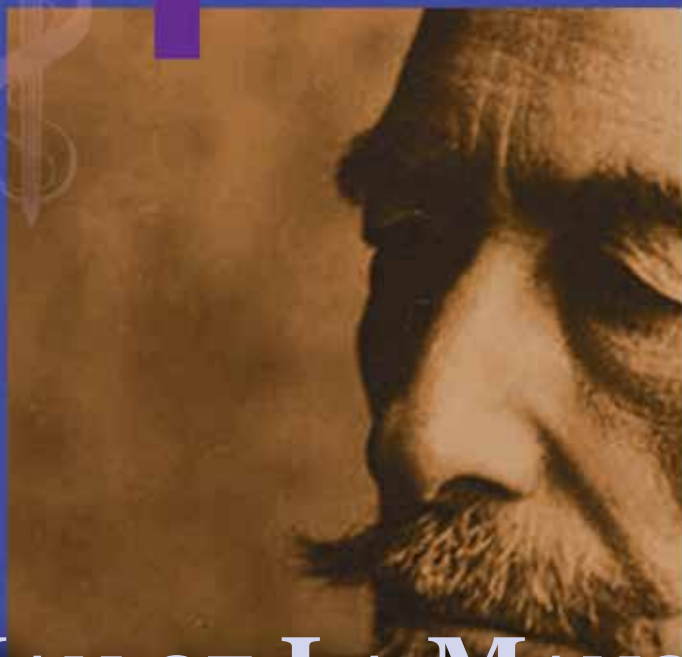
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14 - 22 NOVEMBER 2015



MAN OF LA MANCHA

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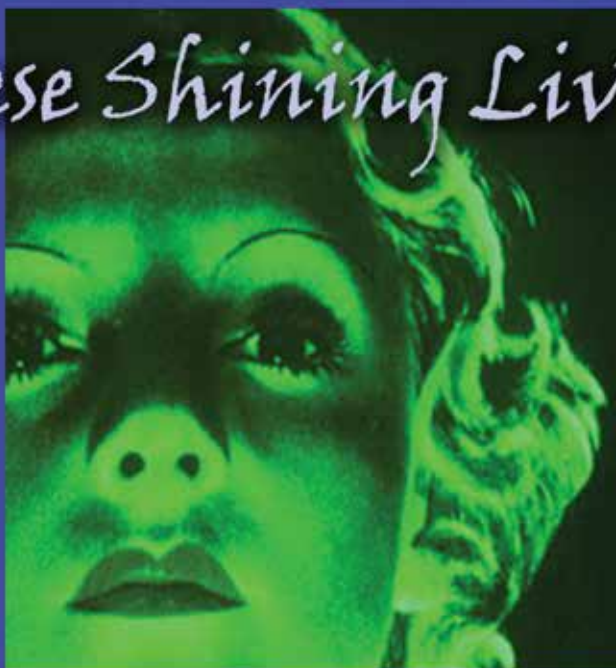
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2015-16 SEASON

21 Nov. – 6 Dec.

These Shining Lives



HUMANITIES HALL LITTLE THEATRE

WRITTEN BY: MELANIE MARNICH
SARAH BUTTS, DIRECTOR

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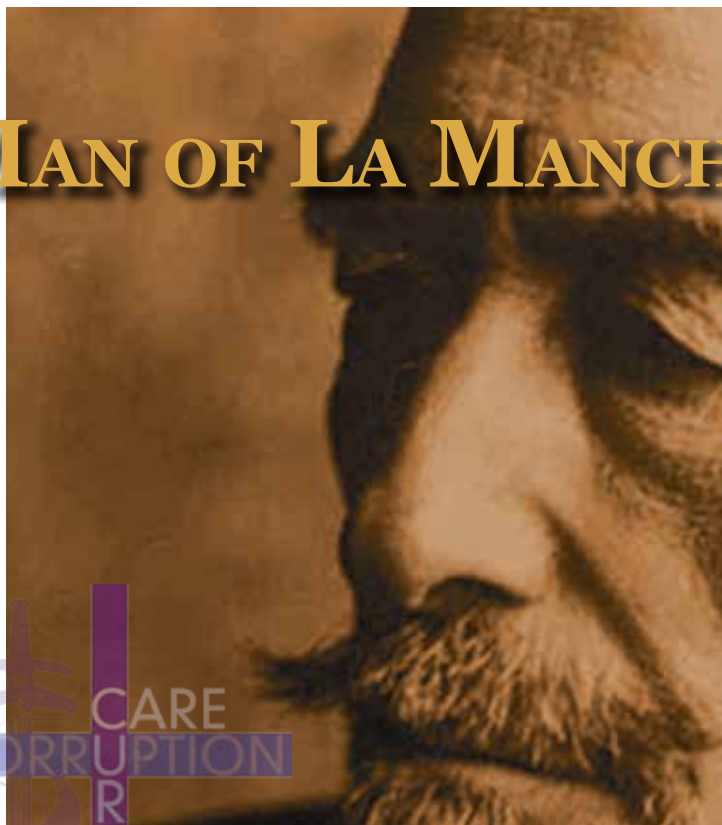
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MAN OF LA MANCHA



14 - 22 NOVEMBER 2015

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2015-16 SEASON

fall 2015



MAN OF LA MANCHA

14 – 22 Nov.

BOOK: DALE WASSERMAN/
MUSIC: MITCH LEIGH/LYRICS: JOE DARION
DON HILL, DIRECTOR
DENNIS CASTELLANO, MUSIC DIRECTOR
SHERON WRAY, CHOREOGRAPHER
IRVINE BARCLAY THEATRE



These Shining Lives

21 Nov. – 6 Dec.

WRITTEN BY: MELANIE MARNICH
SARAH BUTTS, DIRECTOR
HUMANITIES HALL LITTLE THEATRE

winter 2016



CLYBOURNE PARK

30 Jan. – 7 Feb.

WRITTEN BY: BRUCE NORRIS
LESLIE ISHII, GUEST DIRECTOR
ROBERT COHEN THEATRE



Woyzeck

5 – 13 MAR.

WRITTEN BY: GEORG BÜCHNER
ANDREW BORBA, GUEST DIRECTOR
CLAIRE TREVOR THEATRE

spring 2016



AN ENEMY OF THE PEOPLE

30 APR. – 8 MAY

WRITTEN BY: HENRIK IBSEN/
ADAPTATION BY: REBECCA LENKIEWICZ
JANE PAGE, DIRECTOR
HUMANITIES HALL LITTLE THEATRE



EVITA

27 – 28 MAY

MUSIC: ANDREW LLOYD WEBER/
LYRICS: TIM RICE
TRAVIS KENDRICK, DIRECTOR
DANIEL GARY BUSBY, MUSIC DIRECTOR
IRVINE BARCLAY THEATRE

UC Irvine
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1965-2015

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**PHIL ANTHROPY HOUSE AND UCI MEDICAL HUMANITIES INITIATIVE
PRESENT**

MAN OF LA MANCHA

Music By
MITCH LEIGH

Lyrics By
JOE DARION

Book By
DALE WASSERMAN

MORGAN PRICE	Scenic Designer
DANIELLE NIEVES	Costume Designer
MARTHA CARTER	Lighting Designer
KELSI HALVERSON	Sound Designer
AMBER JULIAN	Production Stage Manager
LETICIA CONCEPCIÓN GARCIA	Dramaturg
CYNTHIA BASSHAM	Voice and Text Director

Choreographer
SHERON WRAY

Music Director/Conductor
DENNIS CASTELLANO

Director
DON HILL



DIRECTOR'S NOTE

“MAN OF LA MANCHA” – 50 YEARS LATER AND RE-IMAGINED

Why come to the theater?

What new stories will you hear?

What passions or quests are you pursuing?

MAN OF LA MANCHA is adapted from Cervantes' *Don Quixote*, which was published in 1605 and revolutionized the structure and sophistication of “the novel.” *Don Quixote* functions on several levels simultaneously, the same text used to either support or subvert the dominant ideology depending on the reader's own orientation. To the rationalist, it is an epic of good sense and social integration demonstrating the ill fate in store for those who refuse to conform to societal convention. To the romantic, it is a tragic tale of an eccentric genius in a hostile society. In a time when the idea of a quiet, personal spirituality was considered radical, even heretical, Don Quixote's “madness” was an expression of all that was new: future instead of past, self-creation instead of established order, vision vs. the status quo.

In our day, MAN OF LA MANCHA is a stunning example of courage and self-conviction. The fact that the title character in the first scene ends up in a prison for treating all people and institutions *equally* is an important statement. He is a person who dares to search for and express a personal truth, who believes in the inherent goodness of humanity, and who, rather than be compromised by “easy choice,” decides to stand by his convictions *at all costs*.

This UCI Drama production is focused on telling the story of Don Quixote from the reality of the prison in which the story is framed, by having all props and costumes created and generated from within the world of the prison. For example, the horse head that is used by an actor to create the illusion of Don Quixote “riding on his horse” is actually a torture device that was used during the Spanish Inquisition specifically to humiliate women. This torture device could easily have been found in a prison of the time, rather than a “fake horse head appearing from stage right.” The prisoners, in the manner of Foley artists on a radio show, create some of the accompanying sound effects. We experience this in counterpoint to the colorful imagination of Don Quixote's world of adventure expressed in magical lighting.

As we celebrate the 50th anniversary of the campus, the school, and the department, we note that it is also the 50th anniversary of the original production of MAN OF LA MANCHA. This production seeks to investigate the larger questions of *who imprisons whom?* and *what, really, is madness?*

We hope you enjoy the show!

Don Hill, Director

DRAMATURG NOTES

Bienvenidos a Man of La Mancha! To borrow from our gallant knight, “I must consider how sages of the future will describe this historic night.” I was glad when my department chair suggested that I work on this production. As a doctoral student in the Drama department, my current research deals with two of the largest figures in cultural history: Shakespeare and Cervantes, creators of two of the most significant literary cultural emblems, Hamlet and Quixote. One could say that *Man of La Mancha* serendipitously came into my life, reinvigorating my research and changing my perspective on the original project I had envisaged: a portrayal of a universal writer of the past. Suddenly I was hearing the voice of Cervantes and his knight of La Mancha, mingling in different theatrical and literary cultures throughout history. As I pitched headforemost into this quixotic world, I relearned a valuable lesson from our gallant knight, and also questioned, “What makes our errant protagonist so special and why are we moved by him?” These two realizations, I found, were closely related.

Since first sallying forth on his quests in the seventeenth century, Quixote continues to speak to the vital interests of communities all over the world, as modern readers marvel at the magic of Cervantes’ fictional landscape. The intricate nexus that constitutes the often maddening world of Cervantes has entered public knowledge in the representational universe of Quixote. For many, he simply represents the incurable do-gooder who refuses to compromise his romantic ideal. Our production joins this network honoring both Cervantes and his Quixote, and their enduring importance in our cultural imaginaries. *Man of La Mancha* offers to us, as author Dale Wasserman notes, a “tribute to the spirit of [its] creator.”¹ A fitting commendation, as Wasserman’s musical celebrates Cervantes through his character Quixote; a character who has spoken to us over the centuries, and to many (like myself), on a personal level.

The musical, like its literary counterpart, is profoundly steeped in the social, political and economic realities of Hapsburg Spain; however, its anachronistic theme enables us to travel throughout history and through a series of shared experiences which allow Don Quixote to teach all of us — as he did Sancho and other skeptics

¹ Wasserman, Dale. “How *Man of La Mancha* Came to be Written”

DRAMATURG NOTES (CONT.)

in the narrative — to take a closer look at ourselves and our personal dreams. Much like Cervantes' novel does, *Man of La Mancha* responds (with often biting inventiveness) to the realities of a material present in which the multifaceted, intricate text reaches a new level of artistry — all the while enriching its literary heritage. That is, Wasserman's musical beautifully encapsulates Quixote's main problem: what he cannot control are the vicissitudes of external reality, and the refusal of others to embrace an alternate ideal. The popular and critical success of *Man of La Mancha* is a testament to how deeply these messages resonate with us as an audience.

Well known in the world of theater, *Don Quixote* has known many (good and bad) iterations ranging from play to ballet, but never before was the story set to a musical score until Wasserman adapted his own non-musical 1959 play, *I, Don Quixote*, inspired by Cervantes's seventeenth century masterpiece *El ingenioso hidalgo Don Quijote de La Mancha* (*The Ingenious Gentleman Don Quixote of La Mancha*). In sum, the thematic axis of both Wasserman's musical and play relay the adventures of our beloved knight, as a play within a play, performed by Cervantes and a group of prisoners as he awaits a hearing with the Spanish Inquisition for issuing a lien against the monastery of La Merced. Successful from its inception, the original 1965 Broadway production ran for 2,238 performances and won five Tony Awards, including Best Musical. Since its premier the musical has been revived on Broadway four times, with a forthcoming revival premiering next year, establishing it as one of the most enduring works of musical theatre.

Capitalizing on its successful literary and theatrical legacy, the story of Quixote, his squire Sancho Panza, and the sweet sovereign of his heart, Dulcinea casts a long and far-reaching success as the first great quest to redeem the ordinary with meaning, to find the universal among the particular, to capture experience that is both true and capable of reflecting the mysteries of existence and consciousness. This uniquely shared space is best described by poet W.H. Auden, who notes that Quixote “has committed himself to the ideals of courtly romance. Such ideals can be realized only in fiction; in life our actions always fall desperately short of our ideals.”² It is through this commitment that the knight of La Mancha has retained relevance in many places over the past four hundred years. Representing the

incurable do-gooder who refuses to compromise his romantic ideal, convinced that he can make the world a better place, no battle is too great, no challenge too daunting, no dream too impossible for our brave protagonist. Quixote remains the quintessential hero of devotion, duty and true faith. Brave of spirit, he lives outside of himself and defines his existence in terms of giving to others, thus arousing their love and devotion; though, in the course of trying to realize his personal dream, he causes mayhem and chaos for himself and those around him. Regardless of how we choose to classify his actions, his obstinacy and herculean will to persevere in the face of overwhelming and often devastating odds offer a great lesson in how to believe in ourselves, and how to act on our convictions and aspirations.

Four centuries have passed since Alonso Quijana donned his armor, dubbed himself Don Quixote, and set out with his faithful squire Sancho Panza to right the wrongs of the world. UC Irvine is a long way from the plains of La Mancha. The landscape is neither expansive, nor dotted with windmills. Although far removed in time and space from the origin of Cervantes' novel, our production team who gather before you do so with a quest in mind, to celebrate an ideal not unlike the one that drove Quixote's adventures: to know the best that can be, within ourselves, as the ultimate locus of positive value.

Leticia Concepción García
Dramaturg

² Auden qtd. in Robert W. Corrigan, "Don Quixote and the Comic Spirit."

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CAST

Don Quixote (Cervantes)	SAM ARNOLD
Sancho (The Manservant)	JACOB BEN-SHMUEL
Aldonza/“Dulcinea”	AMY BOLTON
The Innkeeper (The Governor)	NICK MANFREDI
Dr. Carrasco (The Duke)	NICK ADAMS
The Padre	GIOVANNI MUNGUIA
Antonia	ELISE BORGFELDT
The Housekeeper	LUZMA ORTIZ
The Barber	ANDREW DE LOS REYES
Pedro	JOSEPH ABREGO
Anselmo (Guitarist)	LEONARDO MORADI
Jose	LAURENCE TURNER
Juan	MARIO MONTES
Paco	SERGIO SALINAS
Tenorio	ETHAN BELL
Pablo	TROY DAILEY
Maria	SHAYANNE ORTIZ
Fermina	OLIVIA PECH
Carmen	SARAH MCGUIRE
Horse	MADELEINE SCHREIFELS
Donkey	ILZE MATTSON
Guards	STEVEN GARRETSON, NICK POWERS, ANDREW SANCHEZ

ORCHESTRA

DENNIS CASTELLANO CONDUCTOR

PATRICIA CLOUD	Flute, Piccolo
JANE GREEN	Oboe
JAY MASON	Clarinet
JOHN REILLY	Bassoon, Clarinet
LISA CHERRY, KRISTEN MORRISON	French Horns
KEVIN RICHARDSON, GARY HALOPOFF	Trumpets
LORI STUNTZ	Tenor Trombone
BRENT ANDERSON	Bass Trombone
MATT ORDAZ	Timpani
LOUIS ALLEE	Drums
DANIELLE SQUYRES	Percussion
STEVE CARNELLI	Guitar
TIM CHRISTENSEN	Bass

MAN OF LA MANCHA ARTISTIC STAFF

Department Chair & Artistic Director/Producer	Daniel Gary Busby
Vice Chair & Associate Producer	Don Hill
Assistant Director	Paul Cook
Assistant Choreographer/Dance Captain	Angus Wu
Dialect Captain	Nick Manfredi
Scenic Design Mentor	Martyn Bookwalter
Costume Design Mentors	Holly Poe Durbin, Marcy Froleich
Lighting Design Mentor	Lonnie Alcaraz
Sound Design Mentor	Mike Hooker
Stage Management Mentor	Joel Veenstra
Associate Costume Designer	Jessica Vankempen
Associate Sound Designer	Ben Scheff
Assistant Scenic Designer	Fernando Peñaloza
Assistant Costume Designer	Katey Phillips
Assistant Lighting Design	Jamie Eby, Darrin Wade
Assistant Sound Design	Jordan Tani
Sound Mixer	Garrett Hood
Assistant Stage Managers	Shay Garber, Liv Scott
Production Assistants	Alyssa Corella, River Gibbs

CLAIRE TREVOR SCHOOL OF THE ARTS PRODUCTION STAFF

Production Manager	Keith Bangs
Assistant Production Manager	Shannon Bicknell
Costume Shop Manager	Julie Keen-Leavenworth
Electrics/Lighting Supervisor	Joe Forehand
Master Electrician	Ebony Madry
Electricians	Wes Chew, David Hernandez, Sarah Resch
Prop Shop Supervisor	Pamela Marsden
Sound Supervisor	B.C. Keller
Shop Foreman	Jeff Stube
Master Carpenter	Geronimo Guzmán
Director of Space Planning & Facilities	Toby Weiner
Box Office Manager	David Walker
Director of Marketing & Communications	Jaime DeJong
Graphic Designer	Donna Summers

MAN OF LA MANCHA CREW

AUDIO CREW

Ye Jin Lee, Krysten Cox, Hyemi Kang,
Kerry Vang

COSTUME CREW

David Dupont, Jake Moya,
Macaria Martinez, Erika Richards

SCENIC CREW

Julia Brunelli, Nick Ehlen,
Kaoru (Kiki) Inamura, Jordan Kay

E-RUN CREW

Janani Venkasteswaran,
Jonathan Scott Edzant,
Krystyna Rodriguez, Alex Hoang

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Tong Wang, Artistic Director

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Photo: Sky Schmidt

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We hope you join us as a Golden Anniversary Member of Theatre Guild, and look forward to seeing you soon. For more information, please call (949) 824-8062, or email UCIDramaNews@uci.edu

More information may be found at <http://drama.arts.uci.edu/theatre-guild>

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A photograph of a man with short brown hair, wearing a dark blue button-down shirt, sitting at a black piano. He is looking towards the right, focused on playing. His right hand is on the keys, and his left hand is resting on the piano's surface. The piano has sheet music on the stand. The background is dark and out of focus.

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- Nov. 18* Music Showcase Concert
- Nov. 18* UCI Jazz Orchestra Concert
- Nov. 21 – Dec. 6 C/C/C Series: *These Shining Lives*
- Nov. 22* Choral Music at UCI:
The Deep Heart's Core

DECEMBER

- Dec. 2* UCI Guitar Ensembles Concert
- Dec. 3 – 5 New Slate
- Dec. 4* Art Song & Artistry Series:
Songs of Jake Heggie
- Dec. 5 Faculty Artist Series: Cecilia Sun,
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